

M. Linley

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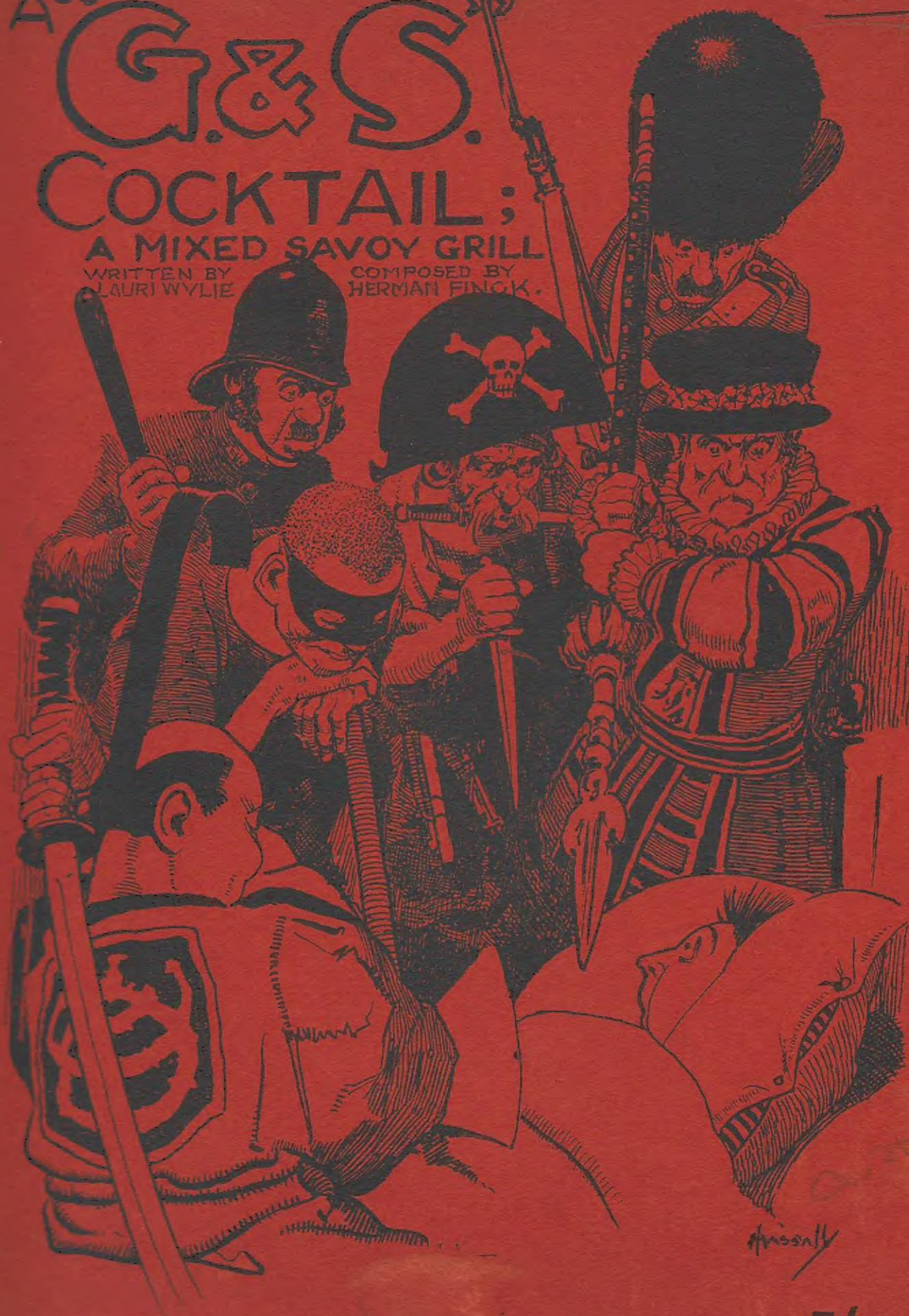
G&S.

COCKTAIL;

A MIXED SAVOY GRILL

WRITTEN BY
LAURI WYLIE

COMPOSED BY
HERMAN FINGK.



ASCHERBERG

5/- NET

A "G. & S." COCKTAIL

OR

A Mixed Savoy Grill

WRITTEN BY

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HERMAN FINCK

As performed at the LONDON HIPPODROME
and broadcast by the B.B.C.

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MADE IN ENGLAND

A "G. & S." COCKTAIL

or

A Mixed Savoy Grill

Libretto and Lyrics by
LAURI WYLIE

Music by
HERMAN FINCK

Dramatis Personæ

HA HA	The Lord High Excrutiator
POO POO ... ..	... The Lord High Baritone
DON BASSO PROFUNDO ... ..	... The Grand Impressario
DAME CONTRALTO ... ..	... Housekeeper to the Tour
NANTI BOOH ... ..	... A Throaty Tenor
PHYLLIS ... ..	... A Sweet Soprano
WHYLLIS ... ..	... A Sentrymental Singer
RATISHA	With the Left Shoulder Blade (<i>Her original part</i>)
GROVENOSE ... ..	... ..
SHOTBOLT... ..	... ..
BLACK POINT ... ..	... ..
KO-FEE ... ..	... ..
HEADSMEN, FOOTMEN AND PROPERTY MEN ... ..	... ..

Chorus of Peers, Pirates, Policemen, Yeomen, Gentlemen of Japan, Gondoliers, Dragoons, Sailors, Poets, Fairies, Maids from School, Rapturous Maidens, Citizens, Cousins and Aunts, Professional Bridesmaids, Sopranos, Contraltos, Tenors, Basses and Similar Small Beer.

Scene—SAVOY-YARD

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A "G & S" COCKTAIL

or

A MIXED SAVOY GRILL

Libretto and Lyrics by
LAURI WYLIE

Music by
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Announcer: We now present a "G & S" Cocktail or a "Mixed Savoy Grill", with Lyrics and Libretto by Lauri Wylie and Music by Herman Finck.

Now a certain D'Oyly Carteish Tenor — a man of many parts — was once seized with an urge to be fashionable. So he had the 'Flu.

Tossing about in a delirium of Gilbertian roles and a nightmare of Sullivanesque melodies he dreamed that all the operas got mixed up until a new one emerged which *seemed* like all of them but *wasn't any of them*.

The scene was "Savoy-Yard" but it looked to him like a bit of one scene from one opera mixed with other bits from other operas and the opening chorus was something like this:

No 1

OPENING CHORUS

Allegro moderato

Sopranos

Tenors

Basses

Piano

Allegro moderato

f marcato

mf

mf Taken from a tour - ing crowd

mf Taken from a tour - ing crowd

mf

Where the London peo - ple saw us With a cush-y job en -

Where the London peo - ple saw us With a cush-y job en -

-dowed Stick-ing like a plas - ter por - ous

-dowed Stick-ing like a plas - ter por - ous

Do you wonder we are proud Always an en-gage-ment

Do you wonder we are proud Always an en-gage-ment

Do you wonder we are proud

for us God bless Mister D'Oy - ly Carte And—
for us God bless Mister D'Oy - ly Carte And
Always an en-gage - ment

This system contains the first three staves of music. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music concludes with a fermata over the final notes.

rall. that is the O-pen-ing Chor - us. *mf*
that is the O-pen-ing Chor - us.
rall. *mf* *p*

This system contains the next three staves. The vocal parts continue with the lyrics. The piano accompaniment includes dynamic markings: *rall.* (rallentando), *mf* (mezzo-forte), and *p* (piano). The key signature changes to one sharp (F#) and the time signature remains 4/4.

L'istesso tempo

This system contains the final three staves of music on the page. The top two staves are empty, while the bottom staff is a piano accompaniment. The instruction *L'istesso tempo* (at the same tempo) is written above the first staff. The key signature has one flat (Bb) and the time signature is 4/4.

NO 1A

QUARTETTE — (Yeoman, Peer, Pirate, Gondolier)

"IT IS THE OLD TRADITION"

Yeoman (Tenor)

mf It is the old tra - di - tions that

It is the old tra -

keep us on the go We love the old con -

- ditions keep us on the go We love the old con -

- di - tions, the on - ly ones we know, The con - stant re - pe -

- di - tions, the on - ly ones we know, It

p *f* *p* *f*

-ti - tions im - prove with age like wine We

is the old tra - ditions keep us on the go We

stick the old tra - di - tions for the sake of Auld Lang

stick the old tra - di - tions for the sake of Auld Lang

rall.

Yeoman: (*throatily*) Here comes Poo Poo. The Lord High Baritone. (*Loud laughter from everybody*)

Syne.

Syne.

a tempo mf p

Poo Poo: (*entering*) You are partly right. I am usually the Lord High Something or Other, but in this case I am the Lord High Who's it? The Lord High Thingummy, the Lord High What do you call 'em? and inter alia the Lord Knows who I am.

(*Shrieks of laughter*)

No 2

SONG.— (Poo Poo)

"WE'VE A JOLLY SET OF OPERAS"

Allegretto

Piano introduction in G major, 2/4 time, marked *Allegretto*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with a piano (*p*) dynamic.

Poo Poo

Vocal entry and piano accompaniment for the first line of the song. The vocal line begins with a rest followed by the melody. The piano accompaniment continues the rhythmic pattern from the introduction.

We've a jol-ly set of Op-e-ras If we could get 'em fixed But we've

f Ch.

Poo

Vocal entry and piano accompaniment for the second line of the song. The vocal line includes a forte (*f*) dynamic and a "Ch." (Chorus) marking. The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic.

got 'em ra-ther mixed We've got 'em ra-ther mixed Though we nev-er hard-ly ev-er Hi-ther-

Ch.

Poo

Vocal entry and piano accompaniment for the third line of the song. The vocal line includes a "Ch." (Chorus) marking and a piano (*p*) dynamic. The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic.

- to have had a hitch We've for - got-ten which is which We've for-got-ten which is which. In-ter-

- min-gling I - o - lan - the with the Gon - do - li - ers jarred And we

cer - tain - ly lost Pa - tience with The Yeo - men of the Guard. And it's

ve - ry un - con - vin - cing when You're play - ing Pin - a - fore And you

cresc.

wan - der on as Pi - rates, Sing - ing bits of Rud - di - gore. It's a

mf

din - ky set of Op - e - ras If we could get 'em fixed But we've

got 'em ra - ther mixed, We have got 'em ra - ther mixed! Oh, they

nev - er, hard - ly ev - er, Hi - ther - to have come un - fixed, But we've

got 'em ra - ther mixed, We have got 'em ra - ther mixed!

(At the end of Poo Poo's song- tremendous applause and cheering)

Poo Poo: *(fanning himself)* You see my difficulty?- as Sergeant of Police in "The Pirates" I am liable to arrest myself as Captain of the Pinafore- jail myself in jail as the jailor in the Yeomen- Guard myself on guard as the sentry in Iolanthe, and order my own execution as a Sorcerer as Pooh Bah in the Mikado. *(Loud laughter)* In other words the situation is positively Gilbertian.

(enter Dame Contralto)

Dame: *(stoutly)* And why not? It is the best situation we ever had!

Chorus: Dame Contralto!

Dame: Yes, Dame Contralto the Housekeeper to the Tour. We've been together now for forty years-

Poo Poo: You have been places I trow- and *seen* things?

Dame: Aye- and as long as there is breath in my bodice- courage in my corsage- and wind in my blowpipe- I'll stick to the old operas at any old price.

(loud cheers and tremendous enthusiasm.)

No 3

SONG.— (Dame Contralto)

"THE SCREW MAY DROP"

Tempo di Marcia

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. The right hand has several triplet figures. The left hand has a steady eighth-note bass line. The piece is marked *f* (forte).

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are: "Since the days be-fore the doles I've en-act-ed various roles Im -". The piano accompaniment features a steady eighth-note bass line. The piece is marked *p* (piano).

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are: "- mor - ta-lised by Sul - li - van and Gil - bert, And it sets my teeth on edge For it". The piano accompaniment features a steady eighth-note bass line.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are: "seems a sa - cri - lege That the on - ly word that rhymes with him is". The piano accompaniment features a steady eighth-note bass line.

fil - bert. Now our mem'-ries may have gone Yet we mud-dle on and on Till we

don't know if it's Pin - a - fore or Pa - tience But the

au - dien-ces are kind bless your heart they do not mind And they still bring their re -

f Ch. *p* - la - tions. And they still bring their re - la - tions. The Dame

screw may rise or the screw may drop But here we are and here we'll stop, And

cresc. *mf*

D'Oy - ly Carte with his hoard of tin Will give us old age pen-sions when we're

cresc. *mf*

f

Sop. all done in. The screw may rise or the screw may drop but here we are and

Tens. The screw may rise or the screw may drop but here we are and

Basses The screw may rise or the screw may drop but here we are and

f

f

here we'll stop And D'Oy - ly Carte with his hoard of tin Will

here we will stop And D'Oy - ly Carte with his hoard of tin Will

here we will stop And D'Oy - ly Carte with his hoard of tin Will

here we'll stop And D'Oy - ly Carte with his hoard of tin Will

f

No 4.

SONG— (Nanti Booh)

"A THROATY TENOR"

Allegretto

p
A — throat-y ten - or I With sprays I

mf *p*

have — to jug-gle It is an aw - ful struggle To

keep my u - vu-lar clear, — I help to keep all throat And na - sal

mf *p*

spe - - cial - i-sers, I use their at - o - mi - zers And give

cresc.

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with the tempo marking 'Allegretto'. The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line starts with a rest followed by the lyrics 'A — throat-y ten - or I With sprays I'. The piano accompaniment features chords and moving lines in both hands. The second system continues the vocal line with 'have — to jug-gle It is an aw - ful struggle To'. The piano part continues with similar accompaniment. The third system has the vocal line 'keep my u - vu-lar clear, — I help to keep all throat And na - sal'. The piano part includes dynamic markings 'mf' and 'p'. The fourth system concludes with 'spe - - cial - i-sers, I use their at - o - mi - zers And give'. The piano part ends with a 'cresc.' (crescendo) marking. The score is printed on a single page with a page number '15' in the top right corner.

up my sup - per beer beer — Take a pair of Clark-son's tights And with ju -

- di - - cious pad-ding, I look just like A - lad-ding Ar -

- rayed in my lit-tle short shirts. — But my dress-ing room at nights is like — a

chem - ist's show-room For vis - i-tors there's no room For gar-gles, sy-rin-ges and

squirts — Be-lieve me it hurts — Be-lieve me it hurts.

- Phyllis: Ah, were I thy bride I would lend my strength to thy vocal cords
- Nanti Booh: Nay, nay, I should hate to become a cross between Talbot O'Farrell and a coloraturist.
- Phyllis: Canst tell me which is the Opera for to-night?
- Nanti Booh: If I *could* I should know that which I *would* know yet know not! And thou? Art thou garbed to *bake* any roll? I mean *take* any role?
- Phyllis: I have tried to meet *all* emergencies— above the waist I am ready for Iolanthe— whilst from the waist downwards I can go on as old Ratisha.
- Nanti Booh: Dost mean that thou art seventeen at the top and forty seven at the bottom?
- Phyllis: Aye— 'tis right— whimsically.
- Nanti Booh: I daresay— but it's wrong physically.

No 5

DUET — (Phyllis and Nanti Booh)

"HALF AND HALF"

Allegretto delicato

Nanti: Phyllis

Tell me, la - dy, wheth - er Thou art young or old? Hey but I'm doubt - ful

Yack-y dick-y doo - lah Bod-y burns but neth - er Ex - trem-i - ties are cold.

Nanti

Phyllis

Rum tid-dley-um - tum tum - tum. Lov-ers fain would pet me

But my feet won't let me. Yack-y dick-y doo - lah with a dash of rum.
Nanti Yack-y dick-y doo - lah, yack-y dick-y

Up a-bove the waist I'm as bu-sy as the bees
doo - lah That is fair-ly hope-ful

Whack fol ol de li - doh.
But be-low the belt, I'm go-ing at the knees.

f Oh, Rum - ble dum Rum-ble dey. *mf* My bo - dy's not so pas - sé *mf*
f Oh, Rum - ble dum Rum-ble dey. But they've
f *mf*

Rum - ble dum and ve - ry like - ly dey.
 messed up your chas - sis Rum - ble dum and ve - ry like - ly dey.
mf

mf Oh but it's awk - ward
p Do you find much trou - ble Choos - ing prop - er clothes?
p

Yack - y dick - y doo - lah. Half a set of these and A dou - ble set of those.
p

Oh! whack fol tid-dley om pom. Tho' in chif-fon blous-es

Oh! whack fol tid-dley om pom.

I wear flan-nel— Oh, I rum-ble dum-ble dum-ble dey.
down-wards. Oh, I rum-ble dum-ble dum-ble dey.

mf rall. *p più lento pp*

mf rall. *p più lento pp*

mf rall. *p più lento pp*

Red.

(After duet— loud cheers and applause off stage.)

(re-enter Poo Poo.)

Poo Poo: So, Nanti Booh, thou art about to die?

Nanti Booh: Alas yes, why should the tenor have to die in every Opera?

Poo Poo: Why not? Thou canst not expect to sing— and live?

Nanti Booh: I know— but they want me to die *all* the deaths in all the operas all at once.

Phyllis: Why not appeal to the Lord High Exerutiator? — He hath a sense of humour second to none.

Nanti Booh: You think he might see the funny side of it?

Phyllis: Aye— to the comic all things are comic.

(fanfare of trumpets)

See — here comes his funniosity!

Nanti Booh: But woe is me— he is dressed up as a judge!

Poo Poo: Of course — he's a wit. And being so argues that if a judge may be a wit a wit may be a judge— and if a judge may judge of the wit of a wit—why not a wit judge which judge's wit is the wittier wit?

Nanti Booh: (throatily) I don't - even - care!

Voice: (off) Make way for the Lord High Exerutiator!

(All stand down L.)

(Musical entrance of Mixed Male Chorus each carrying a camp-stool and opera glasses.)

No 6

MALE ENSEMBLE
and
Entrance of Lord High Excrutiator

Tempo di Marcia

f marcato

Chorus in unison
f a tempo

Here he comes Bang the drums See who's

rall. a tempo

next please Comic ef-fects please Au-di-ence Now's your chance

Tenors
Rea-dy to yell, please Thor-ough-ly well, please

Baritones

Basses Rea-dy to yell, Thor-ough-ly well

Here he comes, bang the drums Here he comes.

please Here he comes, bang the drums Here he comes.

ff

Hail, hail the Lord High Ex-cru-ti-a-tor Hail, hail the

Hail

Ah—

Com-ic De - lin - e - a - tor When he gets a gay face Bang goes ev - 'ry stay lace In

Ah—

au - di - to - ri - um - tid - dley - um. Old la - dies

Ah— Ah— Ah—

sit - ting in the pit or cir - cle Do - ing their knit - ting or some oth - er work 'll

Lay it down on lap, lap So that they can clap, clap Clap, clap the com - ic

lap

one Here he comes, Bang the drums, Here he

one Here he comes, rea-dy to yell Bang the drums, thor-ough-ly well Here he

comes, He comes, here he comes.

(Loud applause and cheers)

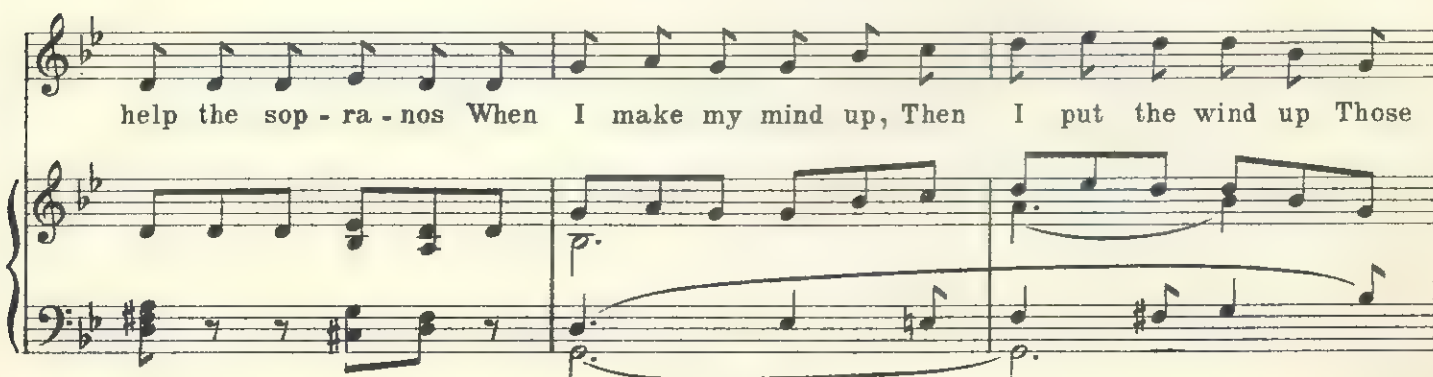
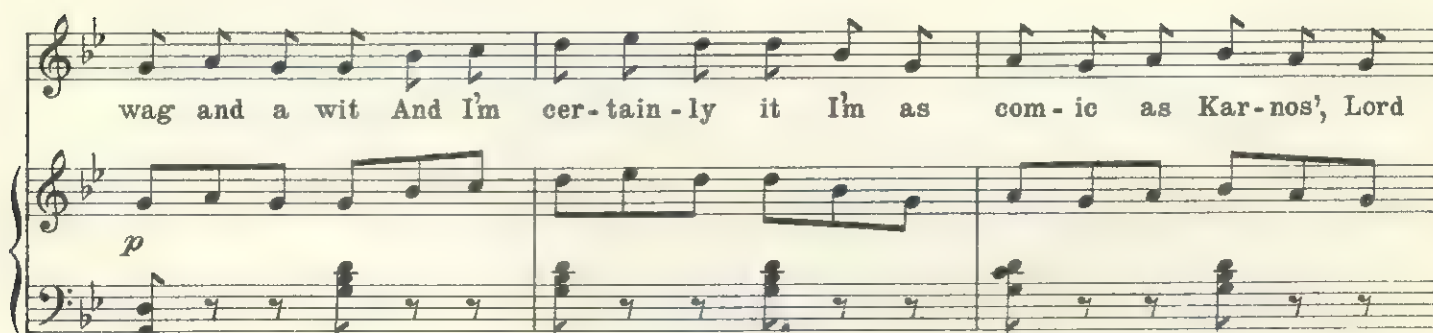
Enter up R. Ha Ha, the Lord High Exerutiator in Judge's robes, his train borne by Grovenose.

No 7

PATTER SONG - (Ha Ha)

"I'M A WAG AND A WIT"

Allegro non troppo



fright-ful - ly ass - es, The ten - ors and bass-es, For I can make choke E - ven

cler - i - cal folk, Just by hand - ling a hum - drum Or com - mon co - nun - drum, Like

"Why does a chick - en?" Or "When is a door?" And "What's the re - sult if a

her - ring costs more?" If a bit of a fag I'm a wit and a wag, And I'm

cer-tain-ly "it" As a wag and a wit. He's de - ci - ded - ly "it", If a

Tenors and Basses He's de - ci - ded - ly "it", If a

bit of a fag, As a wag and a wit, Or a wit and a wag! bit of a fag, As a wag and a wit, Or a wit and a wag!

Wit and a wag! Wit and a wag!

Wit and a wag!

(Loud applause and cheers.)

Ha Ha: Thank you, gentlemen — if this is your vocal gratitude — thank heaven I am only a comic.

Moderato marcato

Ha Ha *mf*

When I first made a start with D'Oy - ly Carte, In the

cho - rus I was a seed - y 'un, But I sang my role with so much soul That

now I am the co - me - di - an. My

whole - some wit is a per - fect fit For there nev - er has been a pro - per - er, You can

bring your fi - an - cées with - out tak - ing chanc - es, To an - y par - tic - u - lar

o - per - a.

f You can bring your fi - an - cées with - out tak - ing chan - ces, To

f You can bring your fi - an - cées with - out tak - ing chan - ces, To

f

Allegro moderato Ha Ha

The

an - y par - tic - u - lar o - per - a.

an - y par - tic - u - lar o - per - a.

Allegro moderato

mf

flap - pers who clap us con - trive to en - trap us In - to an en - core for all

Ch. Solo

ly - rics, (all ly-rics,) When mid-night is chim-ing, we're still dou-ble rhym-ing, Un -

Ch. Solo

-til we are all in hes - tyr-ics. (hes-tyr-ics.) Now I'm

f *p*

ve - ry ver-bose but it makes me mo-rose, For the pe-des-tal I have to

sit on Was pre-vious - ly perched on by Pass-more and Gros-Smith and

cresc.

Work-man and lat-ter-ly Lyt-ton.

Was pre-vious-ly perched on by

Was pre-vious-ly perched on by

f *cresc.*

Solo

But

Pass-more and Gros-Smith and Work-man and lat-ter-ly Lyt-ton.

Pass-more and Gros-Smith and Work-man and lat-ter-ly Lyt-ton.

accel.

what does it mat-ter so long as the pat-ter Is real-ly and tru-ly Gil-

mf *accel.*

Ch. Solo

-ber-tian, (Gil-ber-tian,) The puns must be cle-ver to go on for ev-er And

Ch. Solo

ev-er and nev-er a dirty'un. (a dirty'un.) You don't have to pon-der on

dou-ble en-ten-dre, The man-age-ment make it con-di-tion-al That it

must not be blue but it need not be new If it's tho-rough-ly tru-ly tra-

- di - tion - al.

f It must not be blue but it

f It must not be blue but it

need not be new If it's tho-rough-ly tru - ly tra - di - tion - al.

need not be new If it's tho-rough-ly tru - ly tra - di - tion - al.

(Loud applause)

Ha Ha: First case, please!

(Enter Don Basso Profundo and Chorus)

Don Basso: Me lud— as the Grand Inquisitor I submit that the miserable tenor before you should be extinguished.

Phyllis: But why should the tenor always die in the last act?

Ha Ha: Exactly— why wait for the last act?

(Laughter)

Nanti Booh: Why should he be executed at all?

Ha Ha: Precisely— why not put poison in his bird seed? *(Loud laughter)*

Don Basso: The question is— shall he be punished by the axe as in the Yeoman *(Bus)* the sword as in the Mikado— *(Bus)* or merely sent into Parliament as in Iolanthe?

Ha Ha: Well now which do you think would be the funniest?

No 8

SONG — Whyllis (with Nanti Booh and Ha Ha)

"OH, WOE IS ME"

Moderato

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with eighth notes. The tempo is marked 'Moderato'. The piece ends with a trill in the right hand and a 'rall.' marking.

%

(Whyllis steps out of sentry box)

Vocal and piano accompaniment for the first verse. The vocal line is in D major, 2/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Moderato'. The vocal line includes a trill and a 'rall.' marking.

WHYLLIS Per-haps 'twould bet-ter be Up - on his throat so wob-bly, To
(HA HA) Per-haps it would be best Al-though an in-sti-tu-tion If

Vocal and piano accompaniment for the second verse. The vocal line is in D major, 2/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Moderato'. The vocal line includes a trill and a 'rall.' marking.

use the snick-er - snee Up - on the part that's nob-bly, If
hum-bly I sug-gest An- ov - er - dose of Kru-schen (Poo) Or

Vocal and piano accompaniment for the third verse. The vocal line is in D major, 2/4 time. The piano accompaniment is in the same key and time. The tempo is marked 'Moderato'. The vocal line includes a trill and a 'rall.' marking.

boiled in oil it would Re - duce his tis - sue a - di - pose And
if he wants a death That's eas - i - ly di - ges - ted, (wh) We'll

rall.

send him if he's good Where ev - 'ry ten - or's glad he goes.
sim - ply stop his breath (HA HA) No flow - ers are re - quest - ed.

rall.

a tempo

(NANTI) Oh woe is me, oh woe is me! And ve - ry like - ly woe too Though
Oh woe is me, oh woe is me! The ques - tion how to kill is An

a tempo

un - der - stood I go if good Where I'll be glad to go to.
o - pen one But when I'm gone Don't send me an - y li - lies.

Fine

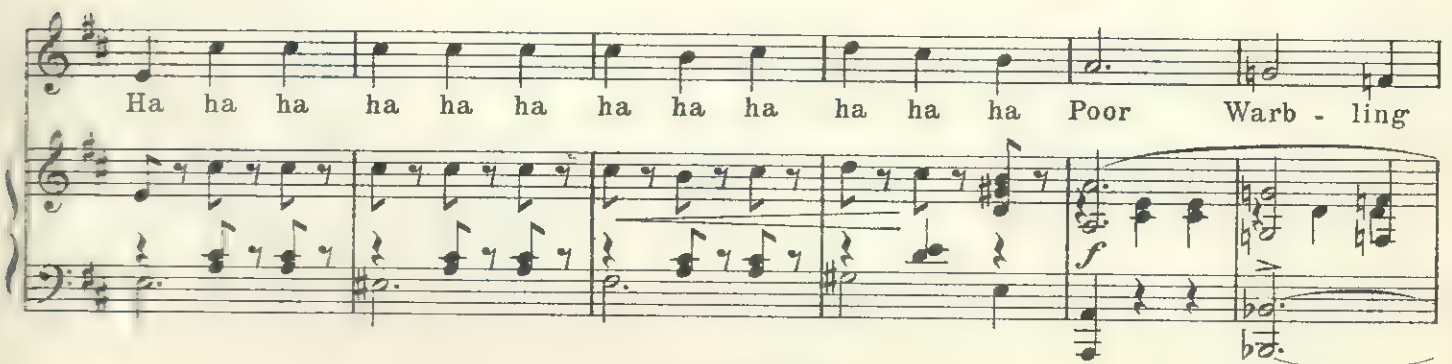
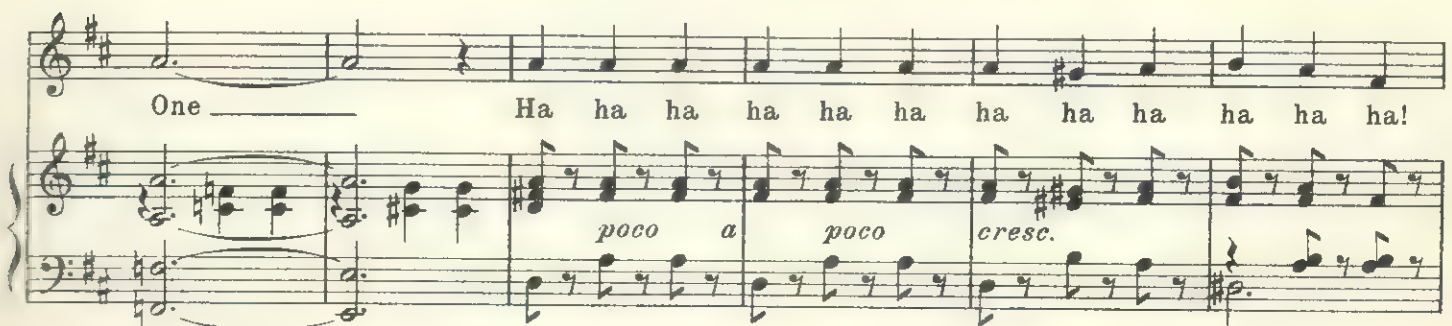
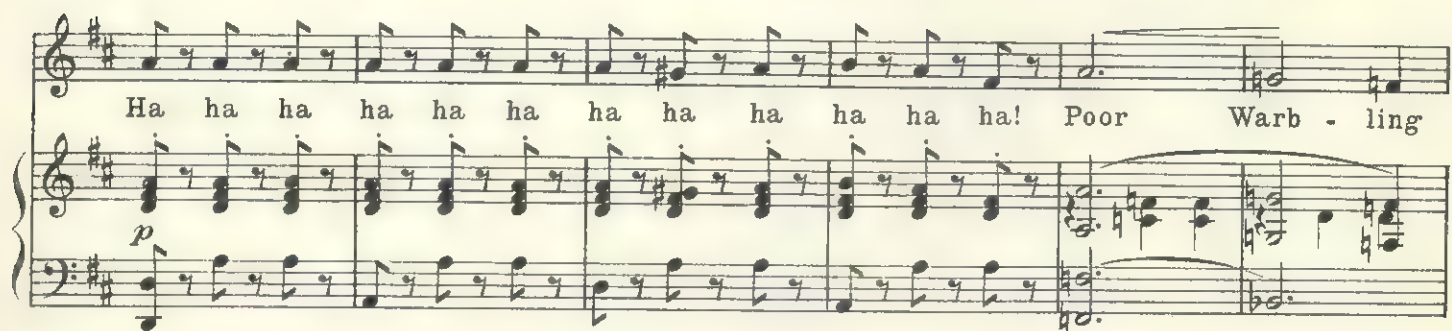
Phyllis dashes forward hysterically

No 9.

WALTZ SONG— (Phyllis)

"POOR WARBLING ONE"

Con brio



One. ——— Pray par-don my hys-te-ri-a tra la la You

p *f* *p*

know what we vo-cal-ists are tra la la This piece of Mec-can-o Has

f *mf*

made your so-pran-o A poor Wob-bling One.

f *dim.* *mf* *p rall.* (Staggers) *rall.*

a tempo
You're a poor Warb-ling One Yes and when we have none

mf a tempo

Shall I send your things on where you've gone With a tra-la With a tra-

la. Ah

f *mf*

Ah Ah

accel. Ah

f accel.

ah Ah ah ah ah ah ah Ah I'm a poor warb-ling

rall. *f rall.*

Allegro vivo

One. (Clash of Steel Implements)

ff Allegro vivo

Enter Quartette of Executioners

No 10

ENTRANCE OF EXECUTIONERS

and

QUARTETTE

Lento

Moderato e molto marcato

Men

It is our job each time — The ten - or com - mits a
And when we've made it scan — Ac - cord - ing - ly to our

crime — To put his pun-ish-ment in - to rhyme, His pun-ish-ment in - to rhyme.
plan — We sim-ply ex - e - cute the man. We ex - e - cute the man.

Sopranos
It is their job — Their job each time To

Tenors
It is our job each time — The Ten-or com-mits a crime — To

Basses

put His pun-ish-ment in - to rhyme. His pun-ish-ment in - to rhyme. —

put His pun-ish-ment in - to rhyme. His pun-ish-ment in - to rhyme. —

(enter Ratisha, pauses up stage)

Ratisha: Stop! Phyllis: 'Tis Ratisha! Nanti Booh: Or Lady June-
Poo Poo: Or can it be Little Bitterfly?

Allegro vivace

Rat.
E -

f accel.

ff

sf

*Più lento
quasi recit.*

- nough 'tis time- 'tis time our-selves we sort-ed We'd best re - pine be -

p

- fore we get re - port - ed We've mixed the lot in man - ner most un -

- wa - ry And used up what was once the dic-tion - a - ry.

Allegro vivace e agitato

ff *mf*

Rat.

We've used up all the al - pha - bet, We could-n't have been greed-i - er There

can't be an - y long words yet In the en - cy - clo - pe - di - a, The

te - le - phone di - rec - to - ree, And Brad - shaw but re - main Un -

-less we take the A. B. C. And use it all a - gain.

f Ch. (unis.)
Un - less we take the A. B. C. And use it all a - gain.

Allegro non troppo

ff

Ha Ha *mf*

We start-ed with A al - pha -

-be - tic'-lly first, We bust-ed the B's and the C's _____ The

D's and the E's were em - pha-tic'-lly worst, With the F's and the fol-low-ing

G's _____ The H, I and J and the next let-ter K, _____ Pro-vid-ed some puzzling

guesses And the L, M, N, O's we put o - ver in prose Not in

verse like the P, Q, R, S's The T and the U, V and

the W. — Leav-ing on-ly the X, Y and EZ-ED Gave an

al-gebric touch and I guess that's as much As ev-er Sir William S. G. said.

Principals

You can cer-tain-ly take it from me ——— Though it sounds e-go-ti-sti-cal

Sopranos

You can cer-tain-ly take it from me ——— Though it sounds e-go-ti-sti-cal

Tenors

You can cer-tain-ly take it from me ——— Though it sounds e-go-ti-sti-cal

Basses

ra-ther That ev-en Sir Will-iam S. G. Pro - bab - lee nev-er went an - y

ra-ther That ev-en Sir Will-iam S. G. Pro - bab - lee nev-er went an - y

ra-ther That ev-en Sir Will-iam S. G. Pro - bab - lee nev-er went an - y

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

far-ther. So we'll go on as long as we can, can, can, We'll stick to our mut-tons, Gil-

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

-ber-ti - an gluttons, Dis - ci - ples of Sir Sul - li - van - van - van, Dis - ci - ples of Sir Sul - li -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

- van - van - van. We'll go on as long as we can, can, can, Dis - ci - ples of Sir Sul - li -

- van - van - van. We'll go on as long as we can, can, can, Dis - ci - ples of Sir Sul - li -

- van - van - van. We'll go on as long as we can, can, Dis - ci - ples of Sir Sul - li -

The second system continues the vocal and piano parts. The vocal staves have the same lyrics. The piano accompaniment features a more complex rhythmic pattern in the right hand, while the left hand provides a steady bass line. The system concludes with a double bar line and a repeat sign.

van, van, van, dis - ci-ples of Sir Sul-li - van, van, van of Gil-bert and Sul - li -

van, van, van, dis - ci-ples of Sir Sul-li - van, van, van of Gil-bert and Sul - li -

van, van, van, dis - ci-ples of Sir Sul-li - van, van, van of Gil-bert and Sul - li -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has one flat (B-flat). The lyrics are repeated across the four vocal staves.

-van _____ Gil-bert and Sul - li - van _____ Gil-bert and Sul - li - van

-van _____ Gil-bert and Sul - li - van _____ Gil-bert and Sul - li - van

-van _____ Gil-bert and Sul - li - van _____ Gil-bert and Sul - li - van

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have long horizontal lines under the lyrics, indicating sustained notes. The piano accompaniment continues with chords and moving lines.

molto rall. Moderato

Gil-bert and Sul-li - van Gil-bert and Sul-li - van Sul - li - van

Gil-bert and Sul-li - van Gil-bert and Sul-li - van Sul - li - van

Gil-bert and Sul-li - van Gil-bert and Sul-li - van Sul - li - van

molto rall. Moderato e molto marcato

ff *l. h.*

(*Loud and prolonged cheers*)

Ratisha subsides into Ha Ha's arms as Black Point staggers on and falls insensible at their feet.

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